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SANDOR SALGO

CONDUCTOR AND MUSICAL DIRECTOR

1960

The Carmel Bach Festival had its beginnings back in 1932 when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, with Michael Penha as its director and cellist. They presented the Quartet in chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time they organized an amateur orchestra, with Michel Penha as its conductor. For three years the Denny-Watrous Management presented the Quartet in a Summer Series of Chamber Concerts, featuring the Orchestra in special events. In 1935 the Chamber Concerts were combined with a three-day Little Festival of the music of Johann Sebastian Bach, a momentous event which marked the founding of the now-famous Bach Festival. With the exception of three years during World War II, the Carmel Festival, soon expanded into a full week, has been presented annually, and is now in its twenty-third season, drawing audiences from all parts of the country.

1938 marked the end of the early period, when Dene Denny and Hazel Watrous engaged the distinguished Gastone Usigli to conduct, the Mass in B Minor being added and the programs taking a long step forward during that momentous summer. The late Mr. Usigli, to whose devotion and prodigious genius for orchestra and choral direction the Carmel Festival owes measureless debt, took the podium for the fifteenth consecutive time in 1955. For the 1956 Festival the Producing Management engaged two distinguished musicians: Sandor Salgo as conductor and Richard Lert as guest conductor. Mr. Salgo, now conducting the Festival for his fifth season, has won wide acclaim and response for his brilliant, inspired direction, carrying on the established high standards of the Festival, which from the beginning has shown a steady growth in excellence with each successive year.

In the early part of 1958 the Carmel Bach Festival took out papers of incorporation, thus formally becoming what it has always been, a non-profit community institution, organized for the purpose of presenting the works of Johann Sebastian Bach and other composers of the Baroque Period.

The Carmel Bach Festival, Inc. would express its deepest appreciation and thanks to the Bach Festival Committees, the Soloists and Participants, Musician's Union of Monterey County, KPFA, the Carmel Fire Department, the Pine Cone, the Monterey Peninsula Herald, the San Francisco Chronicle, the San Francisco Examiner, the Carmel Music Society, Graham Music Company, the Carmel Woman's Club, the Carmel School Board and School of Adult Education, the Church of the Wayfarer, All Saints' Church, Pine Inn, La Playa Hotel, the Carmel Business Association, Hills Brothers, the many friends of the Festival who have opened their homes to Festival Participants, to the members of the Festival Chorus, Festival Chorale and Orchestra, the staff and ushers, and to all who have labored and cooperated to make the Bach Festival a success.

The Festival would also express its thanks to the following Libraries and individuals who have generously provided materials and information relative to the programs of the Festival: University of California Music Library, Drinker Library of Choral Music, Free Library of Philadelphia, Edwin A. Fleisher Music Collection in the Free Library of Philadelphia, Biblioteque Nationale of Paris, Dr. Barry S. Brook, Miss Elizabeth S. Dallas, Mr. Frank de Bellis, Dr. Vincent H. Duckles, Miss Minnie Elmer, Miss Irene Griffin, Mrs. Harriet Nicewonger, Dr. Norman Philbrick, Mr. James Schwabacher, Jr., and Barbara Seitle of the Stanford Music Library.

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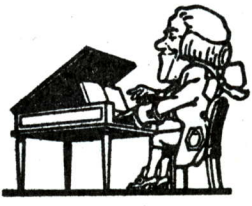
LEON FLEISHER, PIANIST	SATURDAY, JANUARY 14, 1961
JANOS STARKER, CELLIST	SATURDAY, FEBRUARY 4, 1961
GUISEPPE DI STEFANO, TENOR	THURSDAY, MARCH 9, 1961
LEONTYNE PRICE, SOPRANO	FRIDAY, APRIL 14, 1961



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Joan Elstob
Ida Flournoy
Selma Grossman
Annie Holt
Carol McLin
Gertrude Ralph
Mildred Roberts
Lila Sanders
Carolyn Solmonson
Arleene Torri
Barbara Tuttle
Eleanor Weil
Margaret White
Zeala Wright

ALTO
Patricia Becker
Margaret Beck
Carol Brauss
Karen Bruckner
Mary Crawford
Margaret Fabrizio
Catherine Firebaugh
Elizabeth Harris
Helen Husby
Priscilla Nesbitt
Janice Niebel
Karen Steinke
Renate Westphal
Ruth Williams

TENOR
John Craige
Charles Evans
Tom Goleeke
Sam Harris
Paul Johnson
Donald Roberts

BASS
Bruce Becker
Walter Edwards
Douglas Gould
Bruce Grimes
Bruce Harris
Felix Palazzo
Les Rhinehart
Joseph Wythe

FESTIVAL CHORALE

SOPRANO
Helen Aron
Nancy Cronburg
Nancy Foster
Mary Ester Lindsay
Judith Mayo
Carol McLin
Carolyn Solmonson
Katherine Schlinger
Barbara Tuttle

ALTO
Barbara Bowman
Joyce Crocker
Esther Duarte
Florine Hemmings
Jacqueline Layng
Karen Steinke
Inga Tarshis

TENOR
Richard Brown
Patrick Daugherty
Robert Faris
Tom Goleeke
Paul Mayo
Richard Riffel

BASS
Herbert Cabral
James Fletcher
Bruce Grimes
Stephen Janzen
Bruce Remsberg
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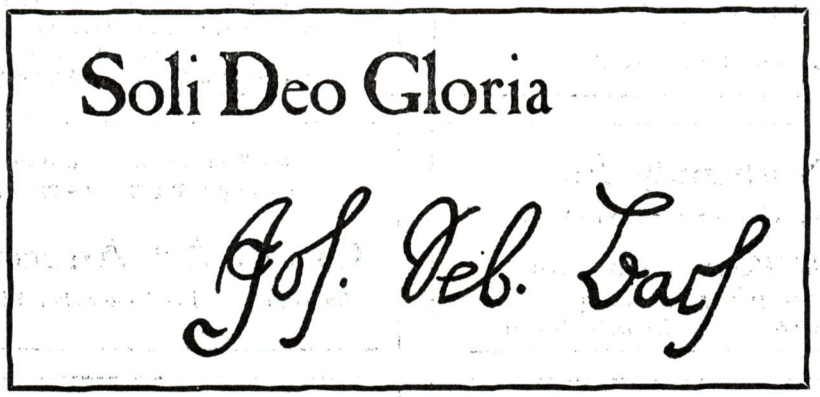

The inscription written on Bach's works with Bach's own signature.

PROGRAM NOTES

by

EDWARD COLBY

[Music Librarian of Stanford University]

The twenty-third annual Bach Festival focuses attention, in the weekday evening concerts, upon some significant aspects of musical life in the baroque period.

In order to gain an increased understanding of the work of Johann Sebastian Bach, it is important not only to hear the musical currents which flowed in and out of his art, but to experience a reenactment of the types of concerts which prevailed in his time. The 18th-century culmination of the widespread demand for music reached, in the words of Paul Henry Lang, "proportions that cannot be realized by the public of the twentieth century. . .Concerts took place in all imaginable locations: in inns, taverns, theaters, churches, and aristocratic palaces, between intermissions in oratorios, in parks, and in the great halls of universities." The concerts to be presented this week provide an insight into this world.

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PROGRAM OF MUSIC BY JOHANN SEBASTIAN BACH [1685-1750]

For the opening concert three settings of the "Passion" Chorale have been chosen as a link with the performance of the Passion according to St. Matthew to be presented on Sunday. These settings exemplify Bach's treatment of chorale melodies and the wealth of dramatic and symbolic pictorialism found in his compositions. Although the chorale tunes which form the structural pillars of so many of Bach's cantatas are derived from earlier sources, Bach made them his own, and we generally associate the melodies with him rather than with the actual composers.

Three settings of the "Passion" Chorale

Chorus: Es ist nichts Gesundes an meinem Leibe [There is naught of soundness in all my body] from Sacred Cantata No. 25

Aria: Komm, du suesse Todesstunde [Come, thou lovely hour of dying] from Sacred Cantata No. 161

MARGOT BLUM, Contralto LUDWIG ALTMAN, Organ
RAYMOND FABRIZIO, LOUISE DI TULLIO, Flute

Chorale: Erkenne mich, mein Hueter [Remember me, my Saviour] from the Passion according to St. Matthew

BACH FESTIVAL CHORUS, FESTIVAL CHORALE AND ORCHESTRA

The "Passion" Chorale, "Herzlich thut mich verlangen" [Fervent is my longing] must have held a special place in the mind of Johann Sebastian. The melody is found in at least five of his cantatas and throughout the St. Matthew Passion. In the opening chorus of Sacred Cantata No. 25 it is sounded first in the continuo bass and then in the wood-winds and brass—solace against the wailing of the oboes and upper strings and the lamenting of the chorus. The alto aria which opens Sacred Cantata No. 161 is accompanied by a tender motive for two flutes and continuo, while the right hand of the organist plays the "Passion" melody on the sesquialtera stop, an unusual treat-

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ment of a chorale melody within a cantata.' Here, as in the preceding chorus, the dramatic relationship is apparent, although rather than contrast we find affirmation.

Concerto for Harpsichord, Recorders and Strings in F major
[Allegro] - Andante - Allegro assai

ROBERTA and COLIN STERNE, Recorder RALPH LINSLEY, Harpsichord

This concerto will be recognized as an arrangement,—by the composer,—of Brandenburg Concerto, No. 4, originally for solo violin and recorders. It is a compelling example of Bach's ability to adapt his own material to new media of performance. The solo violin part, even the bariolage, has been reworked to form a true soloistic part for the harpsichord. The recorder parts have been modified in some passages. Only when the full orchestra is engaged in the fugue does the harpsichord fall into a supporting role. The present work was completed in the early 1730's, approximately ten years after the Brandenburg Concertos had been written.

Sacred Cantata No. 56, "Ich will den Kreutzstab gerne tragen" [I will the cross-staff gladly carry]

Aria: I will the cross-staff gladly carry
Recitative: My journey through the world
Aria: At last will my yoke
Recitative: Here ready and prepared I stand
Chorale: Come, O death, of sleep the brother

THEODOR UPPMAN, Baritone RAYMOND DUSTE, Oboe

Two ideas play a dominant role in the first part of the "Kreutzstab" Cantata: that of a wanderer passing by ship across the water to his own city,—symbolizing the life of Christ,—and that of walking with a cross-staff—symbolizing the cross itself. Strong syncopation on the word "Kreutzstab" turns into tender resignation with the words, "It comes from God's loving hand." In the second recitative the wave motion ceases at the very moment when the wanderer steps from the ship. The final chorale brings the cantata to a subdued conclusion.

INTERMISSION

Sacred Cantata No. 140, "Wachet auf, ruft uns die Stimme" [Sleepers, wake, a voice is calling]

Verse I, Chorus: Sleepers, wake, a voice is calling
Recitative [Tenor]: He comes, the Bridegroom comes
Duet [Soprano and Bass]: When comest Thou, my salvation?
Verse II, Chorale [Tenors]: Zion hears the watchmen sing
Recitative [Bass]: Come enter in with me
Duet [Soprano and Bass]: My friend is mine!
Verse III, Chorale: Gloria be sung to Thee

The Bride ..... MARIE GIBSON, Soprano
The Bridegroom ..... RODERICK RISTO, Bass
Narrator ..... RICHARD RIFFEL, Tenor
ROSEMARY WALLER, Violin RAYMOND DUSTE, Oboe
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The cantata, "Sleepers, wake," is based on the parable of the wise and foolish virgins, St. Matthew 25:1-13. The wise virgins became bridesmaids attending the symbolic wedding of the Bride and Bridegroom. In the words of Whittaker, "It is a cantata without weaknesses, without a dull bar, technically, emotionally and spiritually of the highest order. . ."

The opening chorus may well depict the procession of the bridesmaids; it evokes a strong sensation of imminence and anticipation; the chorale melody sung by sopranos and horn brings the longed-for announcement of the Bridegroom's coming.

A narrator sees the Briedgroom "like a roe or a young hart upon the lofty hills." Then follows the first duet between Bride and Bridegroom, accompanied by a solo violin melody "like the flowing of anointing oil." The chorale setting of the second stanza is sung by tenors in unison, with the counterpoint of a dance tune, played, also in unison, by violins and violas. The Bridegroom speaks to the Bride and the two join in a duet of "pure bliss, one of the most engaging Bach ever wrote."

In the final chorale, "the plainest of all chorale settings and extraordinarily powerful," Bach portrays musically the twelve gates of pearl. One may even find some symbolism in the twelve notes of the bass part set to the words, "Of twelve pearls are the portals."

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The collegium musicum has historically been associated with a universiy or other educational institution. Whatever its levels of technical and artistic achievement, the collegium has existed primarily as a society for the performance of chamber music by amateurs, as distinguished from musical performance by professionals in opera, church and court. It was a direct precursor of the public concert.

The first collegium musicum of which historical records exist was organized in Frankfurt-an-der-Oder between 1530 and 1552. In Leipzig, its history probably goes back to the beginning of the 17th century. It is known that a collegium was active in this city in 1657.

In 1729 Bach became director of the collegium founded by Telemann, and with this organization performed his secular cantatas, orchestral works and harpsichord concertos. The collegium was thus the principal outlet for Bach's secular music during his Leipzig years.

Sinfonia a 4, No. 5 — Michele Stratico
Allegro assai-Andante-Non presto — [Late 18th century]

FIRST PERFORMANCE IN THE UNITED STATES

From the fine collection of 18th-century Italian instrumental music at the University of California in Berkeley, Dr. Vincent H. Duckles has kindly made available the present Sinfonia by Michele Stratico. The source-locations of Stratico's music lead us to believe that he was associated with Padua and Venice, though his works are found also in Berlin. The name is that of a Greek family who settled in Trieste. It is probable that Michele was the son or nephew of Count Simone Stratico, a professor of medicine, who was interested in music. Such features as the syncopated melody and the fragmented descending bass figure in the first movement relate his work to the Italian opera sinfonia on the one hand, and on the other to the forward-looking symphonies of Sammartini.

Concerto for Oboe and Strings, F VII. No. 5, in A minor — Antonio Vivaldi
Allegro non molto-Larghetto-[Allegro] — [1675?-1741]

RAYMOND DUSTE, Oboe

Vivaldi's output of concertos and sonatas includes not only works for the more usual combinations of solo violin and orchestra and for concerto grosso, but also works for orchestra with solo mandolin, flute, oboe, bassoon, trumpet and horn.

In the first movement of his Concerto for Oboe, No. 5, the solo instrument draws upon motives stated by the tutti. The Larghetto, on the other hand, allows free expansion of a florid cantilena by the oboe. In the outer movements Vivaldi varies the texture of the string choir by frequent use of a solo cello, which serves also as a counterpoise to the oboe.

Concerto for Harpsichord and Strings, No. 5, in F minor — J. S. Bach
Allegro-Largo-Presto — [1685-1750]

PUTNAM ALDRICH, Harpsichord

As with other harpsichord concertos by J. S. Bach, the Concerto in F minor is reported to be a reworking of a lost violin concerto in G minor. Schweitzer states that Bach made these arrangements of his violin concertos when he directed the Telemann Society. On these occasions he played the harpsichord part himself.

The Allegro is marked by a steady 8th-note beat over which the solo instrument elaborates

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INTERMISSION

"THE PLAY OF DANIEL," a 12th Century music drama

Edited for modern performance by Noah Greenberg. Based on the transcription from the British Museum Egerton 2615 by the Rev. Rembert Weakland. Narration by W. H. Auden.

FIRST WEST COAST PERFORMANCE

Stage Direction by DR. GLYNNE WICKHAM

First Monk [Narrator] ..... DR. GLYNNE WICKHAM
Belshazzar's Prince ..... PATRICK DAUGHERTY
Belshazzar ..... RODERICK RISTO
Wise Men ..... HERBERT CABRAL, STEPHEN JANZEN
Belshazzar's Queen ..... NANCY FOSTER
Daniel ..... PAUL MAYO
Darius ..... BRUCE REMSBERG
Advisors ..... STEPHEN JANZEN, RICHARD RIFFEL
Legates ..... JAMES FLETCHER, BRUCE GRIMES
Envious Counselors ..... KATHERINE SCHLINGER, ROBERT FARIS
First Angel ..... NANCY CRONBURG
Habakkuk ..... MARVIN SAMUELS
Second Angel ..... MARIE GIBSON
Second Monk ..... DAVID WALTON
Belshazzar's Satraps ..... Helen Aron, Nancy Cronburg, Mary Ester Lindsay, Judith Mayo, Carolyn Solmonson
Darius' Satraps ..... Barbara Bowman, Joyce Crocker Esther Duarte Jacqueline Layng, Florine Hemmings, Karen Steinke, Inga Tarshis, Barbara Tuttle
Queen's Attendants ..... Jacqueline Layng, Carol McLin, Katherine Schlinger, Debbie Salgo
Soldiers and Men of the Court ..... Richard Brown, Patrick Daugherty, Robert Faris, Richard Riffel, Herbert Cabral, James Fletcher, Bruce Grimes, Bruce Remsberg, Marvin Samuels, Oliver Skanse
Murderers, Standard Bearers, Acolytes

INSTRUMENTALISTS

Herald ..... H. Wayne Hoard, Trumpet
First Musician ..... Roberta Sterne, Recorder, Psaltery
Second Musician ..... Philip Kates, Oboe
Third Musician ..... Jack Van der Wyck, Carillon
Fourth Musician ..... Hazelle Thomas, Vielle
Fifth Musician ..... H. M. M. Nicholas, Small Cymbals
Attendant to Daniel ..... Colin Sterne, Lute
Percussion [Tabor, Large Drum, Triangle, Tambourine, Sleigh Bells] will be played by members of the Court: Roberta Sterne, Louise Di Tullio, Nancy Plett Green, Erich Schwandt, Charles Price

PRODUCTION STAFF

Stage Director ..... Dr. Glynne Wickham
Production Manager ..... Charles Thomas
Assistants ..... Ruth Allen, Peg Miner, Gertrude Chappell, Hazel McLellan, Polly Bowhay
Costume Designs ..... Walter Jensen
Costume Execution and Supervision ..... Irene Griffin
Set Donated by Talley-Thomas Foundation, Carmel.

SYNOPSIS

Entrance of Belshazzar and his princes - Belshazzar's Feast - The handwriting on the wall - Entrance of Queen and attendants - Entrance of Daniel - Daniel before the King - Death of

in duple and triple 16th notes. For the Largo Bach has used the instrumental introduction to his Cantata No. 156, the familiar melody of which is highly ornamented for the harpsichord. In the final movement, the rhythm closely resembles that of the Austrian "laendler."

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Belshazzar and entrance of Darius - The King raises Daniel to a high position in Court - The princes plot against Daniel - Daniel is cast into the den of lions - Daniel is set free - Tidings of the birth of Christ - Recessional [Te Deum].

NOTES

It is generally agreed that the liturgical drama arose from the 9th- and 10th- century practice of "troping," adding embellishments and new melodies to the existing liturgical chants. These tropes eventually crystallized into separate musical entities as words were adapted to them, possibly for mnemonic reasons, but also to bring out their expressive values. The next step was the replacement of the older text, which may have served as a gloss to the traditional chant, by dialogue. When this too had become self-sufficient, it was detached from the mass and permitted independent development.

According to the Prologue, the Play of Daniel was created by the youth of Beauvais, a cathedral City of Northern France. Inasmuch as one of the offices of the church contains a sermon setting forth Old Testament prophesies of the coming of Christ, the Play of Daniel found an appropriate liturgical framework. The singing of the closing Te Deum, according to E. Martin Browne, author of the preface to the score, indicates that the play remained part of the church worship. For the rest, Mr. Browne points out, the Play draws on the rhythms and melodies of the "trouvères, who journeyed over France delighting its people with song and story . . ."

The Play of Daniel is thus a medieval precursor of opera, oratorio and the Passion Plays. Like many of the works of Bach, it incorporates secular elements in the service of a sacred purpose. In its modern version, the Play was first performed by the New York Pro Musica at the Cloisters, the medieval branch of the Metropolitan Museum of Art, in 1958. The Carmel performance is the first in this country outside of New York.

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PROGRAM

JOHANN SEBASTIAN BACH [1685-1750]

Preludes and Fugues from the "Well-Tempered Clavier," Book I
- No. 6, in D minor
- **No. 11, in F major**
- No. 21, in B flat major
- No. 5, in D major

Preludium for unaccompanied Viola da Gamba — Louis de Caix d'Hervelois [1670-1750]

Adagio and Allegro for unaccompanied Viola da Gamba — Karl Friedrich Abel [1725-1787]

EVA HEINITZ, Viola da Gamba

FRANCOIS COUPERIN [1668-1733]

"Les Fastes de la Grande et Ancienne Mxnxstrxndxsx"
- Premier Acte. Les Notables et Jurés-Mxnxstrxndxxrs: Marche
- Second Acte. Les Viéleux et les Gueux
- Troisième Acte. Les Jongleurs, Sauteurs et Saltimbanques avec les Ours et les Singes
- Quatrième Acte. Les Invalides, ou Gens Estropiés de la grande Mxnxstrxndxsx
- Cinquième Acte. Désordre et Déroute de toute la Troupe, causés par les Ivrognes, les Singes et les Ours

The "Ménéstrandise" was a musician's union, founded in 1321 and sanctioned by Louis XIV in 1659, which tried to establish authority over all composers, organists and clavecinists, as well as the lower ranks of professional musicians. Only accredited members of the Ménéstrandise were supposed to be permitted to perform. In 1693 a group of composrs, including Couperin, made a protest to the King. Couperin's satirical piece is part of the propaganda war against the "closed shop;" he presents the Ménéstrandeurs as low characters, on a level with acrobats, strolling players, bears and monkeys, cripples and beggars.

Program notes by Putnam Aldrich

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THE PLAY OF DANIEL

Moderator: ALEXANDER FRIED

Panel: DR. GLYNNE WICKHAM, COLIN STERNE

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[The detailed program will appear on a separate sheet]

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THURSDAY. . . . JULY 21. . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
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A BAROQUE CHRISTMAS

The approach of Christmas in the 17th and 18th centuries called for special music of a festive character. Among the great choral works of the baroque period appropriate for the Christmas season, "The Messiah" by Handel and the "Christmas Oratorio" of Bach come to mind. Notable orchestral compositions include Christmas concertos by Corelli, Torelli and Locatelli.

In Spain during the baroque period, the sacred vocal music of the Renaissance was still cultivated. Bukofzer relates, "The music of Victoria, more advanced with respect to harmony than that of Palestrina, but otherwise equally conservative, became the prototype of Spanish church composers who studiously preserved the "stile antico" well into the 18th century." This evening's concert draws upon these various facets of baroque Christmas music.

Concerto grosso, Op. 1, No. 8, in F minor — Pietro Locatelli [1693-1764]
Largo-Grave-Vivace—Largo andante—Pastorale: Andante

ROSEMARY WALLER, DOROTHY BALES, Solo Violin
JOHN COX, THOMAS HALL, Solo Viola
LAURENCE LESSER, Solo Cello

The Christmas Concerto by Locatelli, first published in 1721, is scored for a concertino [solo group], with a larger accompanying body of strings [tutti group]. Since the solo group is harmonically self-sufficient, it carries practically the entire burden of the Concerto, with the tutti group reinforcing the lines from time to time. In the first section of the Pastorale, two soloists from the tutti are added to the Concertino and the remaining instruments are silent. The resulting delicacy of the movement gives the Concerto its seasonal character.

Locatelli follows here the pattern of his teacher, Arcangelo Corelli, whose well-known Christmas concerto is a direct antecedent of the present work. The modern edition here used was prepared by Arnold Schering.

"Magnificat sexti toni" for three choirs and instruments — Tomás Luis de Victoria [ca. 1549-1611]

Solo Quartet: NANCY FOSTER, Soprano; JACQUELINE LAYNG, Contralto; RICHARD RIFFEL, Tenor; RODERICK RISTO, Bass
FESTIVAL CHORALE

Victoria's "Magnificat in the Sixth Mode" [as used here, the Sixth Mode is roughly equivalent to F major] employs three separate choirs, each with its own instrumenal accompaniment. Symbolism is found in abundance in this harmonically simple but telling music. Following the incipit, intoned by a single voice in accordance with liturgical practice, the word "Dominum" [Lord] is caused to stand out by the leap of an octave. The phrase "Omnes generationes" [all generations] is given fittingly emphatic and extended treatment, with all choirs singing simultaneously. "Et misericordia" [and His mercy is upon them that fear Him] is appropriately set for three solo voices. Antiphonal treatment underscores the "scattering of the proud"; the mighty are put down with powerful strokes. The Trinity is represented by the three separate choirs, but all join together in the final "saecula saeculorum."

The score and instrumental parts were prepared by Erich Schwandt.

Concerto, "L'Inverno," from Concerti delle Stagioni [Concertos of the Seasons] Antonio Vivaldi
[1675?-1741]

Allegro non molto
La pioggia [Rain]: Largo
Camminar sopra il ghiaccio [Walking on the ice]: Allegro
Vento scirocco [Southeast wind]: Lento

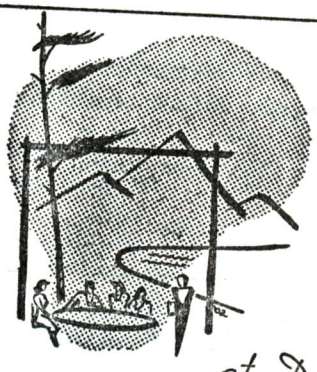
ROSEMARY WALLER, Violin

Each of the "Concerti delle Stagioni" is prefaced by an explicatory sonnet, written by Vivaldi or his librettist. From the prefatory sonnet for "Winter," Vivaldi has extracted descriptive phrases which serve not only as inscriptions at the head of the movements, but as keys to the music itself. Thus, in the third movement we find musical illustrations of walking carefully on the ice, of slipping and falling, and of the shattering of the glassy surface. The Largo movement is intended to depict the warmth of the hearth while rain is falling outside. In the Lento, the second motto reads, "Battle of the winds." While imitating nature, Vivaldi is careful to preserve the structural elements of the concerto.

INTERMISSION

"Magnificat" in D major J. S. Bach
[1685-1750]

Chorus: My soul doth magnify the Lord
Aria [Mezzo-Soprano]: And my spirit hath rejoiced
Aria [Soprano]: For He hath regarded the low estate of His handmaiden
Chorus: All generations
Aria [Bass]: For He that is mighty hath done to me great things
Duet [Alto and Tenor]: And His mercy is upon them that fear Him
Chorus: He hath shown strength and scattered the proud
Aria [Tenor]: He hath put down the mighty
Aria [Alto]: He hath filled the hungry with good things



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Terzett [Soprano, Mezzo-Soprano and Alto]: He hath holpen His servant Israel
Chorus: As He spake to our forefathers
Chorus: Glory be to the Father, and to the Son, and to the Holy Ghost

MARIE GIBSON, Soprano — KAY McCRACKEN, Mezzo-Soprano
MARGOT BLUM, Contralto — FLORINE HEMMINGS, Contralto
RICHARD RIFFEL, Tenor — RODERICK RISTO, Bass

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Set to the words of Mary as recorded in the Gospel according to St. Luke, the "Magnificat" is a musical exegesis of this well-known scriptural passage. Each verse is interpreted according to the basic concept in the text. Often a single word will suffice to determine the "affection" of the movement.

The "Magnificat" opens with orchestra and chorus singing loud praises. The "Et exultavit," on the other hand, expresses the joy born of a more personal relationship to the Deity. In the following soprano aria, the word "humilitatem" appears to have set the mood for the tender melody first sung by the oboe and then by the voice. With its sudden introduction of orchestra and chorus, "Omnes generationes" illustrates Bach's sensitivity to the literal as well as the mystical meanings of the text. The virility of "Quia fecit" gives way to a pastoral quality inspired by the word "misericordia," calling to mind the symbol of the good shepherd.

The forceful "Fecit potentiam" and the fugal "Sicut locutus est" follow the text as faithfully as do those already described. The "Gloria Patri," with which Bach concludes his "Magnificat," sweeps through rising waves of sound to a recapitulation of the triumphant music with which he opened this masterful work.

The present version of the "Magnificat" was composed in Leipzig in 1723, and was performed on the first feast day of Christmas.

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PARIS IN BACH'S TIME: THE CONCERTS SPIRITUELS

The Concerts Spirituels were established in Paris in 1725 by Anne Danican-Philidor. Since the letters patent granted to Lully by Louis XIV in 1672 still exerted power, the new organization could give programs only on holy days, when the Opera was not open; hence the name "Concerts Spirituels." Furthermore, Philidor had to promise not to present French opera, even in excerpts, or other vocal pieces with French words. Apart from these, there were apparently no restrictions; sacred and secular compositions performed by choral and orchestral groups and by domestic and foreign virtuosi were presented. The Concerts Spirituels, held at the Tuileries, brought unknown music from other countries, notably Germany, to the attention of French audiences.

The three symphonies, Op. 10, of Ragué and the Simphonie Concertante of St. George were both performed at the Concerts Spirituels, as is indicated on the title-pages of the published editions. The Concerts flourished until the beginning of the French Revolution, and during the last twenty years, —from 1770, included works by Handel, Stamitz, Haydn, Mozart, Jommelli and Johann Christian Bach.

Simphonie Concertante for Two Violins and Strings — Le Chevalier de St. George [1745-1799]
Allegro-Rondeau

Edited by Barry S. Brook

ROSEMARY WALLER, DOROTHY BALES, Violin

FIRST WEST COAST PERFORMANCE

What must have been a full and colorful life is telescopically described by Robert Eitner in his Quellen-Lexikon as follows: ". . .born December 25, 1745 in Guadeloupe [West Indies], died June 12, 1799 in Paris. A many-sided, well endowed talent [St. George] followed music and other arts, practiced soldiery, composed, established a concert society, wrote operas, engaged in political intrigues, was taken prisoner, was later released, and became destitute." The hero of this Cervantine career has given us, in his "Simphonie Concertante," a work which displays a fascinatingly interwoven composite of the baroque concerto grosso and the early classic symphony. The medium of performance is identical with that of the Double Concerto in D minor by J. S. Bach.

Sacred Cantata No. 55, "Ich armer Mensch" [Poor wretched man] — J. S. Bach [1685-1750]
Aria: Poor wretched man, a slave of sin
Recitative: The will of God have I neglected
Aria: Have mercy, Lord
Recitative: Have pity, then
Chorale: Lord, from Thee have I been parted

JAMES SCHWABACHER, Tenor

Through the text and the music of Cantata No. 55 the unmerciful debtor of the parable set forth in Matthew 18:23-25 is led from a state of utter wretchedness to seek forgiveness by virtue of the grace of Christ. Deep penetration of the psychology of the sinner is found in the chromaticism of the vocal line of the opening aria and in the unrelenting quality of the accompaniment figure. The recitative expresses the futility of attempting to flee from God's wrath. In the aria, "Have mercy, Lord," and in the following recitative, the sinner pleads for mercy; this is assured in the text of the final chorale.

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Aria for Clarinet and Strings — Baldassare Galuppi [1706-1785]

RICHARD WALLER, Clarinet

During his lifetime Galuppi was known principally as a successful composer of opera buffa, though he was also a distinguished harpsichordist and composer of harpsichord music. His travels took him to London and to Russia, where from 1765 to 1768 he was maestro to the court of Catherine the Great.

According to Burney, Galuppi declared his musical values as follows: "vaghezza, chiarezza e buona modulazione" [gracefulness, clarity and good modulation]. This rococo ideal may be apprehended in the Aria for Clarinet and Strings. It is a da capo aria in siciliano rhythm, whose smooth flow is punctuated by an "alla zoppa" [Scotch snap] figure in the solo clarinet and upper strings.

Symphony, Op. 10, No. 3, in D major — Louis-Charles Ragué [late 18th century]

Allegro vivace-Andante sostenuto-Presto non tanto

FIRST WEST COAST PERFORMANCE

Composer and virtuoso harpist, Ragué lived in Paris from 1775 to 1792. His Symphony in D major is a well-developed classical composition with bold themes adroitly worked out. The absence of a minuet may reflect an earlier practice. The slow movement is scored for strings only. For this performance the conductor's score was prepared by John Planting and Erich Schwandt from instrumental parts secured from the Bibliotheque Nationale in Paris.

INTERMISSION

Messe de Minuit sur des Airs de Noel — Marc-Antoine Charpentier [1634-1704]

Solo ensemble: NANCY FOSTER, KATHERINE SCHLINGER, Soprano; FLORINE HEMMINGS, Contralto; RICHARD RIFFEL, Tenor: BRUCE REMSBERG, Bass.

FESTIVAL CHORALE

Charpentier, a pupil of Giacomo Carissimi, was, next to Lully, "the most remarkable figure in French music," in the judgment of Manfred Bukofzer, distinguishing himself "by his superb melodic gift." Following in the footsteps of his Italian teacher, he established the oratorio in France with such works as "Le Reniement de St. Pierre," performed at the Carmel Bach Festival in 1957.

The "Midnight Mass on Christmas Carols" preserves a simple, folk-like quality throughout. Whereas the Renaissance mass frequently employed a popular song to serve as "cantus firmus," or fixed melody around which other vocal lines were woven, the texture of Charpentier's "Messe de Minuit," though based on the earlier technique of imitative entries, uses the carol melodies in all voices. The overall effect is that of a clear hymn-like composition.

The present edition has been prepard by H. Létocart, who indicates the names of the Christmas tunes found in the Mass. Examples are: "Joseph est bien marié" in the Kyrie and "Ou s'en vont ces guays bergers" in the Gloria.

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PROGRAM

Three Thirteenth Century Pieces	
Motet: Je cuidoie	[Petrus de Cruce?]
Motet: Veni sancti	[Anonymous French]
Estampie: Il Lamento de Tristano	[Anonymous Italian]
Two Flemish Pieces	
Ain frewlich wesen [Jacobus Barbireau]	Leonhard Kleber's Tablature Book [1524]
La Morra	Heinrich Isaac [1450?-1517]
Vestiva i colli	G. P. da Palestrina
[Diminution by Giovanni Bassano, 1591]	[1526?-1594]
Canzon Quarta per Canto Solo	Girolamo Frescobaldi [1583-1643]
Ritratto dell'Amore	Francois Couperin
Le Charme	[1668-1733]
L'Enjouement	
Les Graces	
La Noble Fierté	
Le Je-ne-sais-quoi	
Suite in D minor for Keyboard	
Allemande-Courante-Sarabande-Gigue	J. J. Froberger [1616-1667]
Sonata in D minor for Recorder and Basso Continuo	
Affettuoso-Presto-Grave-Allegro	G. P. Telemann [1681-1767]

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A CONCERT AT THE CAFE ZIMMERMAN, LEIPZIG, 18TH CENTURY

Coffee houses played an important part in the history of musical performance in 18th-century Leipzig. The collegia musica founded by Telemann and Fasch both convened regularly once or twice a week in one of the coffee houses in that city. Instrumental and vocal chamber-music constituted the musical portion of the menu. At fair-time the hostelry owners paid all expenses and advertised the programs, becoming by these actions the first concert impresarios in Leipzig.

By 1750, the year of Bach's death, from 200 to 300 people regularly attended programs given at one of the coffee houses. This type of restaurant thus became more and more "a social rendezvous of the educated citizenry," in the words of Arnold Schering. Inasmuch as Bach is reported to have written secular cantatas for the Telemann Society, it is more than likely that he appeared at the cafe concerts as composer and performer. According to Schweitzer, the summer meetings of the Collegium Musicum directed by Bach were held in Zimmerman's garden.

Seventh Suite from "Liebliche Fruehlingsanfang" — Jakob Scheiffelhut [d. 1714]

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Scheiffelhut, Director of Music at St. Anna's in Augsburg, belongs, according to Rudolf Moser, "to the most interesting German suite composers before J. S. Bach." Moser, editor of the present suite, points out the "unobtrusive motivic connection among the several movements," which imparts to the suite a feeling of successive variation. The work was published in Augsburg in 1685, the year of Bach's birth.

Recitative and Aria from Cantata No. XII, "Delirio amoroso" — G. F. Handel [1685-1759]
Recitative: Da quel giorno fatale [From that fatal day]
Aria: Un pensiero voli in ciel [Let my thought fly to Heaven]

NANCY CRONBURG, Soprano

"Delirio amoroso" provides an application of the Orpheus and Euridice story to the rustic lovers Tirsi and Clori. In the recitative the soloist as narrator describes Clori's distracted and disheveled state, "the delirium of love," following the death of Tirsi. In the Aria she assumes the role of Clori, singing, "If Tirsi is in heaven, may my thought fly there; if he has been condemned to hell for having scorned me, I shall rescue him from that kingdom of sorrows." Prior to Handel's arrival in Rome, opera had been suppressed by papal edict. Observing the letter of the edict, wealthy patrons gave musical affairs at which chamber cantatas were performed; it is for such musicales that Handel wrote his Italian cantatas.

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Suite for Viola da Gamba Concertante wih Strings in D major — G. P. Telemann [1681-1767]

Ouverture-La Trompette [Gavotte]-Sarabande-Rondeau [Minuet]-Boureé-Courante-Gigue

EVA HEINITZ, Viola da Gamba

Concerto for Piano and Orchestra in A major — C. P. E. Bach [1714-1788]

Allegro—Andante ma non troppo—Presto

MIKLOS SCHWALB, Piano

FIRST PERFORMANCE IN THE UNITED STATES

The following note has been drawn from the thesis, "Newly Discovered Works of Carl Philipp Emanuel Bach in the Library of Congress" [Boston Universtity, 1956] by Elizabeth S. Dallas. "Both the formal style and the instrumental style of writing are typical of C. P. E. Bach's early 'Hamburg Period' [1768-88]. The first movement, in sonata form, has one theme . . . Interchange of material between the tutti and soli occurs frequently. Sudden dynamic changes, as well as alternated pizzicato and coll' arco [bowed] passages, are present . . . Frequent unison passages . . . occur, as well as frequent unexpected rests. Freedom of form and especially idiomatic keyboard writing is apparent."

Although the authentication of the A major Concerto still remains to be conclusively established, Miss Dallas believes that the weight of the evidence points to Carl Philipp Emanuel rather than to Johann Christian, the "London" Bach.

INTERMISSION

Symphony No. 40, in G minor — W. A. Mozart [1756-1791]

Allegro molto—Andante—Minuetto [Allegretto]—Allegro assai

The three works which represent the pinnacle of Mozart's symphonic production, the Symphonies Nos. 39, 40, and 41, were composed during the summer months of the year 1788. In the fall of 1787 Mozart had attained the summit of his operatic achievement with "Don Giovanni." In view of the temporal relationship of these four masterpieces, it is not unnatural to look for correspondence between the orchestral and stage works. The Symphony in G minor is related to the darker forces in "Don Giovanni," to the passionate and demoniac elements. Only in the Trio which follows the stormy Minuet is there a moment of real calm. In the outer movements there is no respite from the energetic interplay and intervallic motivation. The Andante, though cast in a major key, is marked by a somber expressive quality.

In concluding his discussion of Mozart's symphonic trilogy, Saint-Foix declares that these works mark "the apex of his romantic career." And the Symphony in G minor, with a reduced orchestra, "translates the inner unrest of a mind that has always chosen this key for the expression of ardent and troubled melancholy, infinitely impassioned."

SUNDAY . . . . . JULY 24 2:30 & 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
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THE PASSION OF OUR LORD ACCORDING TO ST. MATTHEW — J. S. Bach [1685-1750]

The Evangelist	JAMES SCHWABACHER, Tenor
Jesus	THEODOR UPPMAN, Baritone
Peter	JAMES FLETCHER, Baritone
Judas	HERBERT CABRAL, Bass
High Priest	MARVIN SAMUELS, Bass
Pilate	BRUCE REMSBERG, Bass
Pilate's Wife	KATHERINE SCHLINGER, Soprano
First False Witness	JACQUELINE LAYNG, Contralto
Second False Witness	ROBERT FARIS, Tenor
First Maid	NANCY CRONBURG, KATHERINE SCHLINGER, Soprano
Second Maid	HELEN ARON, MARY ESTER LINDSAY, Soprano
Twelve Disciples	NANCY FOSTER, KATHERINE SCHLINGER, MARY ESTER LINDSAY, JACQUELINE LAYNG, JOYCE CROCKER, FLORINE HEMMINGS, RICHARD RIFFEL, PAUL MAYO, RICHARD BROWN, JAMES FLETCHER, HERBERT CABRAL, STEPHEN JANZEN

MARIE GIBSON, Soprano — MARGOT BLUM, Contralto
PATRICK DAUGHERTY, Tenor — RODERICK RISTO, Bass

ROSEMARY WALLER, Violin — RAYMOND FABRIZIO, LOUISE DI TULLIO, Flute
EVA HEINITZ, Viola da Gamba — ROBERTA and COLIN STERNE, Recorder
RAYMOND DUSTE, PHILIP KATES, Oboe, Oboe d'Amore, and English Horn
RALPH LINSLEY, Harpsichord — LUDWIG ALTMAN, Organ

PART I

PROLOGUE THE ROAD TO CALVARY.
Chorus — Come, ye daughters, share my anguish

THE ANNOUNCEMENT OF THE PASSION
Recitative — When Jesus had finished all these sayings
Chorale — O blessed Jesu

THE RULERS CONSPIRE AGAINST JESUS
Recitative — Then assembled the elders
Chorus [Conspirators] — Not upon the feast

THE ANOINTING AT BETHANY
Recitative — Now when Jesus was in Bethany
Chorus [Twelve Disciples] — To what purpose is this waste
Recitative — But Jesus perceiving it
Recitative [Alto] — O blessed Savior

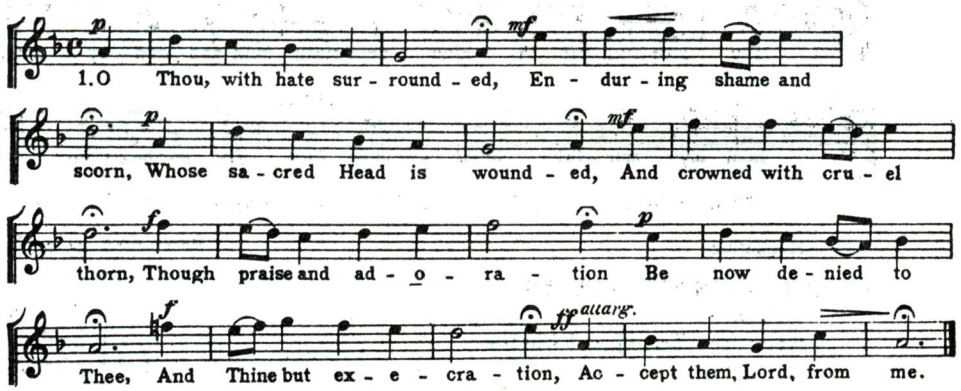
THE TREASON OF JUDAS
Recitative — Then went one of the twelve
Aria [Soprano] — Bleed and break

Recitative	And the High Priest gave Him answer
Chorus [Conspirators]	He is guilty of death

PETER'S DENIAL

Recitative	Peter sat in the palace court
Chorus [Conspirators]	Truly thou also art one of them
Recitative	And still did he deny
Aria [Alto]	Have mercy, Lord, on me
Chorale	Once I loved from Thee to wander

JESUS' TRIAL BEFORE PILATE

Recitative	Now the Governor at the feast
Chorus	Let Him be crucified
Chorale [Disciples]	O wondrous love
Recitative	The Governor asked them
Recitative [Soprano]	To all men Jesus good hath done
Aria [Soprano]	In love my Saviour is dying
Recitative and Chorus	But cried they out yet the more
Recitative [Alto]	O gracious God
*Chorale	O Thou, with hate surrounded

1.O Thou, with hate sur - round - ed, En - dur - ing shame and
scorn, Whose sa - cred Head is wound - ed, And crowned with cru - el
thorn, Though praise and ad - o - ra - tion Be now de - nied to
Thee, And Thine but ex - e - cra - tion, Ac - cept them, Lord, from me.

*The audience is invited to rise and join in the singing of the Chorale.

THE CRUCIFIXION

Recitative	And after scoffing much
Recitative [Bass]	In truth, to bear the cross
Recitative [Alto]	Ah Golgotha
Recitative and Chorus [Disciples, Conspirators]	Now from the sixth hour
Chorale	When comes my hour of parting
Recitative and Chorus	And behold, the veil of the temple

THE DESCENT FROM THE CROSS

Recitative [Bass]	At evening, hour of calm
Recitative	And Joseph took the body
Recitative [Solo Quartet] and Chorus	And now the Lord to rest is laid
Chorus and Solo Quartet	In deepest grief

The Matthaeuspassion was begun in 1728 and first performed in the Thomaskirche in Leipzig on Good Friday, 1729. It is, as Bukofzer phrases it, a work of "contemplative tone and epic composure," though not lacking in dramatic qualities. There exists, in fact, an overall dramatic plan which has been summed up by Albert Schweitzer as "at once simple and ingenious":
"The story of the Passion is cast in a series of pictures. At the characteristic points the narrative breaks off and the scene that has just passed is made the subject of a pious meditation.

This is effected in arias that are usually led up to by an arioso-like recitative. At minor resting points the feelings of the Christian spectators are expressed in chorale verses."

Pictorial and dramatic symbolism, which is found in abundance, is seldom obtrusive, but rather heightens the total quality of the sacred drama, blending with the musical exponents of the "affections" chosen for each of the movements. Through the chorales, the contemplative arias, and the opening and closing choruses, Bach looks toward the spiritual involvement of the congregation. Rather than accentuate the spectacle, he endeavors to maintain the devotional spirit.

The text of the St. Matthew Passion, apart from the traditional chorales and the Gospel words sung by the Evangelist, was fashioned by Picander, following the "Passion Oratorio" text of Brockes. This source is responsible for the "Daughter of Zion," whose action in pointing to Christ is musically underscored. The great canvas created by Bach contains such masterly brush strokes as the string-chord halos surrounding the words of Jesus and the tonal representation as he bears the cross.

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The Hammond Organ by courtesy of the Graham Music Company

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